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INTERESTING NOTES FOR TEACHER AND PUPIL.

Music.—The Royal Conservatory at Dresden, Germany, has over 1200 pupils and 112 teachers.

News comes from Madison, Wis., that one of the university professors has succeeded in making photographs of waves of sound in air.

Art.—Sarah Bernhardt, in order that the greater public of the middle classes might profit by her art, has leased from the Government the *Theatre du Nations*, Paris, for at least a dozen years. The present low prices are to be maintained.

Literature.—M. Brunetiere has made the following general characterizations of the chief literatures of Europe: The essential character of Italian literature, he says, is artistic; of Spanish, chivalrous; of German, philosophic; of French, social; of English, individualistic.

Money has been contributed for a life-size statue of Thomas Hughes, the author of "Tom Brown's School Days," to be erected at Rugby.

The French Society of Authors has commissioned M. Falguire to make a statue of Balzac, to take the

place of the rejected model by Rodin. It is hoped that the statue will be ready for the one-hundredth anniversary of Balzac's birth, in May, 1899.

Medicine.—"As a medical student, in 1865, I remember hearing Dr. Oliver Wendell Holmes say to his class at Harvard: "When you begin practice, you will have twenty remedies for one disease; but after twenty years, you will have twenty diseases for one remedy." This prediction is fulfilled in Antikamnia, which meets so many indications," writes Dr. W. E. Anthony, the great authority on medicine. Every year of its history Antikamnia has, while confirming its remedial qualities, continually exalted its value as a pain conqueror. In fact, the medical profession has now accepted it as the most satisfactory remedy in all cases where relief from pain, or rest in nervous disorders, is sought. To receive a call for a dozen Antikamnia tablets (five grains each, with monogram *K*), is now as familiar to apothecaries as any that comes to them, for all headaches, menstrual pains, neuralgias, colds in the head, influenza or la grippe, with all of its preceding and following pains. For adults, in all conditions where pain is to be subdued, two tablets, crushed, at a dose, with water or wine to follow, never disappoints.

Science.—More than 12,000,000 acres of the Sahara desert have been made useful for raising crops with the aid of artesian wells.

The Russian meteorologist, Professor Woetkof, calls attention to the almost uninterrupted sunshine that prevails in winter in the Irkutsk region of Siberia. He thinks it would be an ideal place for consumptives and for raising plants under glass.

It is computed that when at rest we consume 500 cubic inches of air a minute, says Professor Hunterwell. If we walk at the rate of one mile an hour we use 800; two miles, 1,000; three miles, 1,600; four miles, 2,300. If we start out and run six miles an hour we consume 3,000 cubic inches of air during every minute of the time.

The truth of the adage about constant dripping wearing away a stone is strikingly illustrated in the fact that the Niagara River has in 36,000 years cut a channel 200 feet deep, 2,000 feet wide and 7 miles long through solid rock.

In certain conditions of the atmosphere electricity is so abundant on the top of the volcano, Mauna Loa, in Hawaii, that an English geologist found that he could trace electric letters with his fingers on his blanket.

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THE NATURE OF MELODY.

Melody, compared with harmony, has had but a meagre literary tribute paid to it in the form of treatises on its origin, growth, and up-building. Perhaps the reason is similar to that which provides the every-day person with copious printed matter concerning his body, his food, his clothes, and his dwellings, and leaves his real man but a scanty few pages, comparatively. We know (or think we know, which has the same effect), a great deal about our bodies and their external trappings, so our talk on these matters is as the sound of many waters, and of the making of books on these subjects there is no end. We admit, on the other hand, that we know but little of the soul, whence and how it came; we cannot examine it as we do a garment; consequently, only the rare philosopher writes of the soul, and even he simply observes, never dictates nor makes laws for its being and governance. Melody is the soul of music: "the essential characteristic of every musical work is melody; without this no musical creation is conceivable," writes Professor Jadassohn. But though melody is thus all-pervading, it is of that subtle essence which defies analysis; and while we acknowledge the absolute necessity of creating melody before a work of the tone-art is possible, we are compelled to stand aside and confess that we may learn or teach the laws of harmony and the other externals of music, but are powerless to impart the gift of melodic-creation to one who has it not, or to acquire it ourselves if similarly deprived.

If melody be thus intangible, impalpable, inaccessible to mere cleverness or industry, it avails nought to write books upon its nature, its essence and functions; that were the veriest Tantalus-effort of man's mind—to strive with no hope of attaining. But stay, the soul itself shows its presence to the senses by external manifestations. While we are unable to define what soul is, we can see in the body which it governs what like it is. There is the merry soul in the smiling face, the serious soul behind the grave features, the active soul in the brisk-moving limbs. Melody, likewise, has its outlines which can be examined, its features which can be catalogued, its quick movement which indicates the joy of spring when all things are young again, its solemnity like that of the man of thought to whom life is a problem of weighty kind. These externals of melody can be analyzed and classified as much as those farther-out externals of harmony which correspond to the clothing of the man.

Such an analysis and classification is attempted by Professor Jadassohn in *Das Wesen der Melodie in der Tonkunst*. He writes of the "Invisible Melody" of Bach's First Prelude, of Chopin's Etude, Op. 25, No. 1; of the "Scale Melody," as in the Scherzo of Schumann's E-flat Quintet, Op. 44, where the utmost of gaiety, combined with easy grace, is conveyed by the quickly flowing stream of sound, innocent of concealed boulders or falls; other scale-melodies linger upon or repeat some of their degrees, as in the Scherzo of Beethoven's Op. 97. Then we have the "Accordlich gebildete Melodie," or the melody founded upon harmony, such as the first principal theme of Beethoven's Fourth Symphony. The chief subject of the First Movement in the Choral Symphony, on the other hand, is half built on chords and half on the scale.

All interval skips have their characteristic effects, and their inversions provide another source of variety, the inverting of intervals which are nearest to the octave (7th, 6th), producing more change than that of the 5th and 4th. An example of a scale-melody, in which an entrancing result is the outcome of a simple inversion, is in the slow movement of Mendelssohn's Scotch Symphony: Play this straight down the scale instead of skipping up from A to G, and the enchantment is gone.

Successions of similar intervals, to be pleasing, must be limited in number. Six chromatic scale-degrees are used in succession in Wagner's "O Star of Eve"; more than this number would produce a bizarre effect. Diatonic scale-degrees must be mixed (tones and semitones): more than three whole tones are rarely good; an exception is found in the ascending minor (melodic) scale, where four whole-tones follow one another above the mediant. Major thirds are harsh in succession. Two perfect fourths are pleasing, notwithstanding their prohibition by the ancients; a good example is in the "Lohengrin" Bridal Chorus (bar 5).

Rhythm is as important and recognisable as the melodic outline in giving character. While monotony of interval is displeasing, monotony of rhythm is equally so, for a different reason. Two major thirds in succession produce the harsh augmented 5th. Three whole-tones make a tritone, more than three usually carry the melody out of the diatonic genus. But in rhythm the poor effect of repetition is due simply to the lack of variety. In the building of a melody the intervals are, as it were, the forms of the stones, the rhythm is their measure of size. Monotony, especially in size, produces in music a dreary effect similar to that of a huge blank brick-wall upon the eye.

Hitherto, we have spoken of melody in the abstract. Professor Jadassohn has also some valuable practical chapters upon what we may term "Applied Melody," i. e., melody adapted to its means of production. Thus, vocal phrases are more restricted in compass than instrumental melody. Among different kinds of vocal melody, choral writing need not be so carefully kept within narrow limits as solo-portions, unless the latter are intended for exceptional voices, because, in a large body of voices of the same class, some are naturally more fitted for producing high notes with effect, and others for low notes, and so on, each supplying another's deficiencies. Music intended to be sung softly should, as a rule, be written for the medium part of the voice; in this case, dynamic expression dictates the outline, or at least the pitch. In instrumental melody, the peculiarities of the producing-medium should be studied. When instruments of the pianoforte class had little sustaining power, their melodies were full of shakes and turns, to disguise the weakness. As the instruments improved, the decoration of melody became less prominent. In like manner, every other instrument has its own idioms. Small composers ignore or abuse these; great musicians turn them to the highest ends.

LORENZO PEROSI.

The rise and fall of the oratorio priest-composer, Lorenzo Perosi, forms an interesting chapter in the history of contemporary music. Few composers have ever been brought to public notice so effectively, every device known in the art of modern reclame being employed, and for the first time the influence of the church was brought to bear toward accentuating the fame of this composer and his music. As one of our leading writers well says, his praise was sung in the most extravagant terms, discretion was thrown to the winds, and he was proclaimed to be the peer of men who may be said to have created the music of civilization.

Every medium of publicity was employed—even the pulpit. Papal decrees encouraged his patronage. Extreme honors were paid to him. A mere youth, he was called to the highest post in the musical service of his creed.

Patriotism played its part. Perosi was not only hailed as the successor of Palestrina and Bach; he was proclaimed to be the re-creator of pure ecclesiastical song, the redeemer of music from its materialistic degradation, the Messiah of a new school, Italian in its fundamental principles, but destined to be universal in its truth, purity and beauty.

All this caused surprise, but it was accepted as current. It did not seem possible that there could be anything false in this matter. Lorenzo Perosi must certainly be a genius, a God-gifted being, called to a noble mission.

This belief lasted until unprepared and unprejudiced opinion had its opportunity. In Paris, where the peculiar influences at work were still operative, in a degree at least, dissenting voices were heard. They were not numerous, but they spoke with authority. Then in turn, Amsterdam, Vienna, Berlin sat in judgment, and the truth began to filter out. Perosi's fame tottered. It remained for New York to give the *coup de grace* to his undeserved reputation. The deed was done, brutally perhaps, but the provocation was a great one.

Many theories have been advanced to explain this extraordinary "booming" of Perosi. None is convincing. The one that seems most plausible suggests a veritable conspiracy—a worthy one, perhaps, when its purpose is considered—but, nevertheless, one open to the same objections that attach to all applications of the maxim, "the end justifies the means."

The theory advanced is that it was deemed necessary by the spiritual mentors of the Italians to counteract in some way the materialistic tendencies of the contemporary composers of Italy. The young men, born and bred under radical and revolutionary influences, were writing music of passion and sensuality. They found inspiration only in tales of dramatic purport—protests against established forms, codes and conventions. Their music stimulated human yearnings for freedom in every direction. They were becoming dangerous, and a counter-measure was laid.

It was an ingenious plan, for it appealed to the musical instincts, the patriotism and the religion of a people. It had other aims, too, less special—the restoration of music to its original and higher purpose, the service of religion.

Had Perosi really been a genius, there would have been a revolution. Unfortunately he is not such, and the bubble is burst.

It is the intention to erect at a certain place in the Thiergarten, the park just outside of the Brandenburg gate of Berlin, statues to Bach, Handel, Mozart, Haydn and other German musicians, beginning with Wagner.

SCHOOL MUSIC IN CHARACTER MAKING.

In an address at the convention of the National Educational Association, Albert E. Winship said: "Music rises through rhythm and melody to harmony and symphony. School music brings the populace up to the enjoyment of all the comfort, peace and joy of music, in so far as music has a common interest for mankind. It also brings music as an art into the every-day life of the world by making it the habitual companion in their impressionable years of those who are to be the Americans of the future.

"At large expense we are beginning to beautify school-rooms with reproductions of works of art, reprints of the master-pieces. Too much cannot be said of the benefit to be derived from placing these where children can see them day by day, but even this is hardly to be compared with the influence of the daily singing of historic songs, the weaving of selections from master-pieces into the heart and the voice of children, to be taken by them into after life.

"The problems are how to get the most of music into school, and the most out of the music of the school. Let us have music in every school in America. It is almost as absurd to have a school without music as to have a school-room without sunlight. When music is in the school, it should be so taught as to be a factor in character making. Sunlight in the school room will not insure health without proper ventilation and appropriate exercise; indeed, it can ruin the eyes if it is directly faced. So music will not make character simply by admitting it to the school-room.

"Music is of service to a greater number of persons than any other art. More appreciate it and execute it, more are influenced by it and use it for the pleasure and good of others. The poorest get from it comfort and enjoyment, and the rich joy and peace. The laborer at his toil, the millionaire at his dinner, the servant and the servantless housewife in the kitchen, and the society queen in the drawing room, all find music their tonic.

"Music rests the body, balances the mind, and pacifies the soul. It is said that one cannot be hypnotized when he is singing. The violently insane do not sing. An angry man cools off if he begins to sing. There are no angles in a song. The tendency of music is to make one beautiful. If there are discords in the life of musical people, it is not because of the music, but in spite of it.

"Music may be taught in school so as to be a mere glossing of the life, or it may reach to the fountains of character. No art can be spread out so thin, as none can run so deep.

"A bird that is ill will not sing. Music represents health of body and of mind, of disposition and spirit. It represents, also, faith and love, joy and peace.

"The common school is especially a place for teaching singing, for giving the child the power to get the most out of music, that he may give the world the most thorough music. It is something to sing, but singing of itself is not enough. One must know how to sing well. When Melba, the queen of entertainers, with a voice of culture as well as of sweetness and force, began her training with Marchesi, she would spend twenty-three hours and forty-five minutes of exquisite care of body, mind and spirit in order that she might be in the best possible condition for a lesson of fifteen minutes. If a woman of her genius and power needed the most skilful training at the hands of one of the world's most gifted teachers, what shall be said of those who think that it is all-sufficient to have a school sing one hymn or song each morning?

"The school is no more expected to make soloists than to make horse-shoers or milliners, but as the school gives the training and education so that one can prepare advantageously for any life work, so it must give that preparation for specializing which shall discover to the child his talent for music. It ought to be expected of every graduate of a public school that he shall be able to do as well with the talent he has in music as he does with that which he has for letter-writing.

"There is a tradition that most musicians have but three or four pet songs or 'pieces of music' that they can render at any time, and that they can only play or sing when they are in practice. This may be the professional's standard, but it is not the standard of the people in other things. What would be thought of a school that trained the pupils to perform but three sample examples, and these only when they were in practice, or to read a selection of descriptive, didactic, oratorical and poetic character. The comparison is not adequate, but it is suggestive. The public school ought to do away with much that seems to the people nonsensical in the limited power of trained musicians.

"While children should be trained to get out of some master-pieces all that is in it, they should also be taught to get out of every master-piece in music somewhat of its power as readily as they do out of 'Paradise Lost' or 'The Merchant of Venice.'"

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THOMAS M. HYLAND, EDITOR

JUNE, 1899.

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CHARLES SCHILLINGER. ✓

Charles Schillinger, the well-known musician, died on the 1st ult., after a lingering illness, at his late residence, 1413 North Thirteenth street. Mr. Schillinger was in his sixty-fifth year, and had long been identified with musical affairs in St. Louis. He was universally esteemed for his ripe musicianship and genial character, and his death is deeply deplored by a host of friends. The REVIEW extends its sympathy to his bereaved wife and son.

MUSICAL SOCIETIES.

Both the American Federation of Musicians and the National League of Musicians adjourned sine die after electing officers. Action looking toward the consolidation with the American Federation was taken by the National League. Resolutions were adopted giving the Executive Board power to divide all moneys in the treasury pro rata among the locals, after which the league will be amalgamated with the American Federation of Musicians.

The American Federation elected the following officers:

President, Owen Miller, St. Louis. District Executive Officers—First, G. J. Vandenberg, Newark, N. J.; second, George Nachmann, Baltimore; third, H. S. Beissenherz, Indianapolis; fourth, Will S. Rose, Kansas City; fifth, Frank Spiegel, Denver; Secretary, J. J. Schmalz, Cincinnati; Treasurer, Otto Ostendorf, St. Louis.

First Vice-President, George Nachmann, Baltimore; Second Vice-President, Frank Spiegel, Denver; Third Vice-President, W. S. Rose, Kansas City, Mo.; Fourth Vice-President, George Vandenberg, Newark, N. J.; Fifth Vice-President, H. S. Beissenherz, Indianapolis.

These officers were elected by the National League:

President, George Nachmann, Baltimore; Secretary, H. S. Beissenherz, Indianapolis; Treasurer, Charles Melber, Cincinnati.

Philadelphia was selected as the next place of meeting by the American Federation.

SIEGFRIED WAGNER'S FIRST "MUSIC DRAMA."

Since the death of Richard Wagner, the musical iconoclast and revolutionist, Germany, it is admitted, has produced no first-rate musician. The master's mantle has descended to no one, and in the world of music there has been stagnation, if not retrogression. But just at present critics and musicians are wondering and debating whether Wagner's only son, Siegfried, is not destined to continue the work of the creator of "Tristan" and "Parsifal" and the "Nibelung" tetralogy. Siegfried has written a music drama along the distinctive Wagnerian lines, and it has already been given with considerable success in Munich and Leipzig. It is recognized that at his age he has done more than the father achieved at the corresponding period of his life, but will time and growth develop in young Siegfried genius equal to that of his father?

Until Siegfried reached his twentieth year he had given absolutely no signs of musical talent. His father had long since given up the idea of making a musician of him, and his education was intended to fit him for engineering. But six years ago Siegfried abandoned that career and devoted himself to music. He soon became a conductor and gave concerts and directed the "cycle" at Baireuth. The critics differed about his qualities as interpreter, and some actually advised him to resume his technical engineering studies. About two years ago, however, he produced a symphonic poem entitled "Lohengrin," which elicited no little praise, and now he has written an opera or music drama. An account of the production at Leipzig was sent to the St. Petersburg *Novoye Vremya*, a Wagner propagandist in Russia, and the *Literary Digest* extracted from it the following sketch of the plot:

"The opera is called 'Der Bärenhäuter' ('The Man with a Bear's Skin'). The scenes are laid in Germany, at the end of the Thirty Years' War. A young villager who has returned from the war poor and homeless sells his soul to the devil for money, and agrees to spend some years in the lower regions in the capacity of a stoker or oven-heater. While thus serving his master the young warrior takes pity on a poor, suffering sinner condemned to fire, and emancipates him from hell. For this offense the devil expels him and punishes him by giving him a bear's skin, but without otherwise changing his human figure. In this odious and fearful form he is doomed to wander over the earth, shunned and dreaded by all men, until an innocent maiden should fall in love with him and pass three years with him in marital happiness. At the end of that period he is to be transformed back into human shape. But one concession the devil grants him—the possession of a sack of gold which can never be exhausted. The appearance of Bärenhäuter on earth creates a panic, but his gold opens for him nearly every door, and not only is he welcomed after his treasure is discovered, but he soon finds a girl who, from compassion rather than greed, consents to become his wife. The requisite three years pass, the condition is fulfilled, and the happy young husband is freed from the devil's curse and changed into a man."

Like his father, Siegfried based his fanciful story on a legend found in Grimm's tales. He wrote his own libretto, in this respect also emulating his father. In the music the method of leading themes and "continuous melody" is adopted, but according to the paper we quote from, the composer is not a slavish imitator of his illustrious sire. His music is original, melodious, rich, and of characteristic color. He employs the orchestra to elucidate and explain the course of the opera, and his orchestration shows skill, familiarity with the various instruments, the capacities of the human voice, and the effective and harmonious blending of scenes, words and music.

This view is not shared by all who have reviewed this opera. Some declare that the clever and sonorous orchestration hides a poverty of musical ideas and of invention, but even these do not deny all merit and beauty to the music of the opera.

MAJOR AND MINOR.

A number of Brooklyn citizens have formed a company with \$1,000,000 capital to build a fine music-hall for that city.

The composer Puccini has been made a Chevalier of the Legion of Honor. This is owing to the success in Paris of "La Boheme."

In China there is no copyright law. An author's reward consists in the thought that he has expressed his idea and thereby benefited mankind.

A Russian society sends out experts to all parts of the empire to collect old popular songs. The authorities are doing much to develop a national school of music.

The house in which Haydn was born, at Rohrau, Austria, was recently destroyed by fire. A book of autographs and the memorial tablet which marked the old building were the only things that were saved.

An Eisteddfod will be held at New Castle, Pa., July 31st. Liberal prizes are offered to contesting choral organizations, the principal one being \$500 for mixed chorus.

The Government of Sweden and Norway has made a liberal grant to the composer Elbing to help him in his travels undertaken to collect the ancient Folk-Songs of those countries.

Mr. Clarence Eddy has received the appointment of official organist for the United States at the Paris Exposition of 1900. Mr. Eddy goes to Paris this month, but will return in the fall for a concert tour of the United States.

The various concert agencies of Leipzig, Germany, and the management of the Gewandhaus orchestra, have refused to issue tickets to the English and American press representatives. Leipzig's Chinese wall policy in music has already cost her nearly all her former prestige.

Cornell University has set a noble pattern in that custom of providing informal organ recitals at evening time for all who care to drop in at the chapel. It is a practice which chapels and churches everywhere might follow with great profit. Beautiful music is essential to the higher evangelization and civilization of humanity.

Mr. Moody says it is worth going a thousand miles to get a good thought. Recently he offered a prize of \$5.00 to the young man who would send him the best thought that he had obtained during the month. The following was adjudged the prize: "Men grumble because God puts thorns on roses. Would not it be better to thank God that he puts roses on thorns?"

The Henry Wolsohn Musical Bureau announces for next season a piano tour of Vladimir de Pachmann, who will come in October or November. It is several years since De Pachmann played here, and his return will be awaited with interest.

Jean de Reszke, more fortunate in all things than most men, will go to live in a new house in Paris, which his mother-in-law is building for her daughter. This is to be in the Bois de Boulogne, and will be especially rich and luxurious. Mme. de Reszke's mother is a woman of wealth, and this present to her daughter is made with the object of keeping her husband more in Paris and less in Poland during his vacations.

The officers of the great national Saengerfest, which is to be held in Cincinnati in June, have engaged the following artists, all of American birth: Mrs. Corinne Moore-Lawson, soprano; Miss Josephine Jacoby, contralto; Oscar Ehrigott, bass; Evan Williams and George Hamlin, tenors. Here is a German organization engaging American singers. Generally it is the other way: American festival associations engage German singers.

The Perry School of Oratory and Dramatic Art held two graduating recitals at its hall in Y. M. C. A. building, one given by Miss Addie Tuttle Abrams on the 11th ult., and the other given by Miss Graee Dey on the 15th ult. The young ladies proved themselves worthy of the highest commendation and a credit to their teacher. Mr. Edward P. Perry, of the Perry School of Oratory and Dramatic Art, is doing great work in St. Louis, and his school deserves the high rank it has taken among the institutions of the country.

The Henneman Musicales given at Henneman Hall every Sunday afternoon are proving valuable factors in local musical progress.

Mrs. Broadus, the prominent vocal teacher, is spending the summer in Europe. She will return in time to resume her classes for the new season.

Miss Mahan is at Beers Hotel, and is busy with a large class of pupils. Her vacation will be taken later in the season.

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The confidence of the manufacturer in his product is evidenced by his ten years warranty, which is "burnt in the back" of each instrument. Illustrated catalogue with music free.

GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

BUTTERFLIES.**SCHMETTERLINGE.**

Notes marked with an arrow (↘) must be struck from the wrist.

Allegro moderato. ♩ - 108 to - 144.

Carl Sidus. Op. 501.

1. *p* *leggiere.*

FINE.

Ped. *cres.* *dimin.*

1511 - 12

Copyright. Kunkel Bros. 1893.

Repeat from beginning to Fine.

WOODLAND WHISPERS.

WALD GEFLÜSSTER.

Allegretto. ♩ - 60 to ♩ - 88.

2.

1. 2.

dimin.

DIE LUSTIGEN JÄGER.

Allegro. ♩. - 80 to ♩. - 120.

simili.

The image displays a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The tempo is marked "Allegro. ♩. 80 to ♩. 120." at the top left. The key signature is one flat (B-flat). The piece begins with a 3-measure introduction. The first system includes dynamic markings of *f* and *Ped.* (pedal). The second system features first and second endings, with dynamic markings of *p* and *ff*. The third system continues with first and second endings, marked *Ped.* and *crescendo.* The fourth system includes a section marked *a tempo.* and *Ped.*. The fifth system concludes with first and second endings, marked *p* and *ff*. The notation includes various musical symbols such as notes, rests, slurs, and fingerings, as well as performance instructions like "Ped." and "crescendo."

THE LOST CHILD. DAS VERLORENE KIND.

5

Andante. ♩ - 144 to ♩ - 80.
espressivo.

4. *p sostenuto.*

cres. *dimin.*

cres.

FINE.

rit.

1511 - 12

Repeat from beginning to Fine.

CHILDREN AT PLAY.

SPIELENDE KINDER.

Allegretto. $\text{♩} = 144$ to $\text{♩} = 80$.

5. *p* scherzando.

cres.

a tempo.

cres. *cres.* *f*

7

1511 - 12

LISTEN THE GUITAR. HÖRE DIE GUITARE.

Allegretto. ♩ - 100 to ♩ - 144.
grazioso.

7. *p dolce.* *simili.*

simili. *Fine.* *cres.* *Ped.* *

p

dolce.

1. 2.

Repeat from beginning to Fine.

LILY OF THE VALLEY.

MAIGLÖCKCHEN

9

Allegro. ♩ - 120 to ♩ - 144.

8.

Ped. *

3 2 1 3 2 1 3 2 1 simili.

Ped. *

1511 - 12

Repeat from beginning to Fine.

SLIDING ALONG. AUF DER SCHLEIFBAHN.

Allegro moderato. ♩ - 108 to ♩ - 144.

9.

The first system of musical notation for 'Sliding Along'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a complex, flowing melody in the treble with many slurs and fingerings (1-4). The bass line provides a steady accompaniment with chords and single notes. A measure rest is present in the treble.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble part has several slurs and fingerings. The bass part continues with a consistent rhythmic pattern.

The third system of musical notation. It includes a 'Fine.' marking at the end of the treble line. The bass line has a 'P' (piano) marking. The system concludes with a final chord in the bass.

The fourth system of musical notation. It features a 'f' (forte) dynamic marking in the bass. The treble part has a 'p' (piano) marking. The system includes a measure rest in the treble and a 'Ped.' (pedal) marking in the bass.

The fifth system of musical notation. It includes a 'f' (forte) dynamic marking in the bass. The system features a 'Ped.' (pedal) marking in the bass and a 'rit.' (ritardando) marking in the treble.

The sixth system of musical notation. It includes a 'f rit.' (forte ritardando) marking in the treble. The system concludes with a final chord in the bass. A 'Ped.' (pedal) marking is also present in the bass.

MIRTH AND FROLICK. FRÖHLICH UND LUSTIG.

11

Allegro. ♩ 88 to ♩ 120.

10. *p leggiero.*

Fine. *simili.*

f

*Ped. **

1. 2. *a tempo.*

rit. *p leggiero.*

f

*Ped. ** *Ped.*

*Ped. ** *Ped. ** *Ped. ** *Ped. **

1511 - 12

Repeat from beginning to Fine.

BOLD RESOLUTION. KÜHNER ENTSCHLUSS.

Allegro vivace. ♩ - 100 to ♩ - 138

11. *ff* *risoluto.*

p *ff*

cres.

f *p* *ff*

p *mf* *f*

cres.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system is marked '11.' and begins with a tempo instruction 'Allegro vivace' and a metronome marking '♩ - 100 to ♩ - 138'. The first staff of the first system starts with a fortissimo (*ff*) dynamic and a 'risoluto' (determined) character. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout. Crescendos are marked with 'cres.' and hairpins. The piece concludes with a final chord in the fifth system.

LIGHT AT HEART. LEICHTER SINN.

13

Vivace. ♩ -92 to ♩ -126.

12. *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. *

dimin.

FINALE.

Repeat from beginning to \$ then close with Finale.

dimin.

Ped. *

MESSAGE OF THE ROSE.

RONDO.

Louis Conrath.

Notes marked with an arrow(\) must be struck from the wrist.

Moderato. $\text{♩} = 112.$

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a tempo marking of 'Moderato' and a metronome indication of 112. The music features a melody in the right hand and a bass line in the left hand. Dynamics include 'p' (piano) and 'cresc.' (crescendo). Tempo markings include 'a tempo' and 'ritard.' (ritardando). Fingerings are indicated by numbers 1-5. Arrows (\) indicate notes to be struck from the wrist. The piece concludes with a final cadence.

*a tempo.
animato.*

mf

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and slurs.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and slurs.

TRIO.

marcato la melodia.

stimli.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and slurs.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and slurs.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and slurs.

The musical score for 'The Rose Tree' is presented in a two-staff format. The treble staff features a melody with various ornaments, including grace notes and slurs, and is accompanied by a bass line. The bass staff provides a harmonic foundation with a steady eighth-note pattern. The score includes fingerings and articulation marks for both hands.

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "a tempo." and the dynamics include "cresc." (crescendo) and "ritard." (ritardando). The score includes fingerings (1-5) and slurs for both hands. The piano part features a steady eighth-note accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by bar lines, and there are dynamic markings such as 'p' (piano) and 'f' (forte) throughout. The title 'The Rose Tree' is written in a decorative font at the top of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody in the treble staff features eighth and sixteenth notes, often beamed together, with some notes marked with '4' or '3' indicating fingerings. The bass staff provides a steady accompaniment with eighth notes. Pedal points are indicated by 'Ped.' and a flower-like symbol below the bass staff in measures 1, 3, 5, and 7. The piece concludes with a double bar line in measure 8.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 15 measures. The piano part features a prominent bass line with a pedal point in the first measure, marked "Ped.". The vocal line enters in the second measure. The piece concludes with a final chord in the 15th measure.

SPARKS.

J. W. Boone.

Vivo. ♩ - 76.

Secondo.

The musical score is written for piano and consists of four systems. The first system is marked 'Vivo. 76.' and 'Secondo.' and features a forte (f) dynamic with a crescendo (cresc.) leading to a piano (p) section. The second system continues the piano section with a forte (f) dynamic. The third system features a piano (p) dynamic with a forte (f) dynamic. The fourth system features a piano (p) dynamic with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

SPARKS.

J. W. Boone.

Vivo. $\text{♩} = 76$.

Primo.

The musical score is written for piano and treble clef. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Vivo. 76' and the performance instruction is 'Primo.' The score is divided into five systems. The first system starts with a forte (*f*) dynamic and includes several measures with a *rf* (ritardando forte) marking. The second system features a crescendo leading to a forte (*f*) dynamic, followed by a piano (*p*) section. The third system continues with piano (*p*) dynamics and includes a *cresc.* marking. The fourth system features a *cresc.* marking and a *rf p* (ritardando forte piano) marking. The fifth system concludes with a *cresc.* marking and a final forte (*f*) dynamic. The score includes various musical notations such as triplets, sixteenth notes, and slurs. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The piece ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature. The music features a series of chords and single notes, with a 'Ped.' (pedal) marking and an asterisk (*) below the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features several chords marked with an accent (^). The lower staff is in bass clef with the same key signature. The music includes a 'Ped.' (pedal) marking and an asterisk (*) below the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a forte (*f*) dynamic marking. The lower staff is in bass clef with the same key signature. The music includes a 'Ped.' (pedal) marking and an asterisk (*) below the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a crescendo (*cresc.*) marking. The lower staff is in bass clef with the same key signature. The music includes a 'Ped.' (pedal) marking and an asterisk (*) below the lower staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features several chords marked with an accent (^). The lower staff is in bass clef with the same key signature. The music includes a 'Ped.' (pedal) marking and an asterisk (*) below the lower staff.

Primo.

5

First system of musical notation. The upper staff contains a melodic line with dynamics *f*, *f*, *rf*, and *cresc.*. The lower staff contains a bass line with repeated notes and pedal markings (*Ped.*) and asterisks (*) indicating sustained notes.

Second system of musical notation. The upper staff features chords and a triplet of eighth notes. The lower staff continues the bass line with pedal markings and asterisks.

Third system of musical notation. The upper staff includes fingerings (4 2, 5 1, 4 2, 3) and dynamics *f* and *p*. The lower staff has a triplet of eighth notes and a pedal marking.

Fourth system of musical notation. The upper staff includes fingerings (5 1, 4 2, 1) and dynamics *cresc.* and *rf*. The lower staff has a triplet of eighth notes and pedal markings.

Primo.

7

First system of musical notation, measures 1-6. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 3, 2, and 1 are visible below the left hand.

Second system of musical notation, measures 7-12. This system includes a first ending bracket over measures 7-10, marked with an '8.' and a dashed line. The dynamics range from *rf* (ritardando forte) to *p* (piano). Pedal points are marked with 'Ped.' and asterisks. Measure numbers 2, 3, 2, 1, and 1 are visible below the left hand.

Third system of musical notation, measures 13-18. The right hand continues with a melodic line featuring slurs and accents. The left hand has a more active role with eighth-note patterns. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation, measures 19-24. The dynamics include *rf p* (ritardando forte piano). The right hand has a melodic line with slurs and accents. The left hand has a more active role with eighth-note patterns. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation, measures 25-30. The system begins with a *cresc.* (crescendo) marking. The right hand features a melodic line with slurs and accents. The left hand has a more active role with eighth-note patterns. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 2, 4, 1, 3, 1, and 3 are visible below the left hand.

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff contains a *Ped.* marking and an asterisk. Fingering numbers 1 and 2 are visible at the end of the system.

Second system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff contains a *Ped.* marking and an asterisk. Fingering numbers 3 and 1 are visible at the beginning of the system.

Third system of musical notation. The treble clef staff contains a *rf* dynamic marking. The bass clef staff contains a *Ped.* marking and an asterisk.

Fourth system of musical notation. The treble clef staff contains a *mf* dynamic marking. The bass clef staff contains a *Ped.* marking and an asterisk. Fingering numbers 1 and 2 are visible at the end of the system.

Fifth system of musical notation. The treble clef staff contains a *cresc.* marking. The bass clef staff contains a *Ped.* marking and an asterisk. Fingering numbers 4, 2, 5, 2, 5, 3, 4, 2, and 3 are visible above the treble staff. A *rf* dynamic marking is at the end of the system.

Primo.

9

First system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 4, 3, 2, 1, 2, 1, 2, 3, 2, 3, 2, 3, 4) and a *mf* dynamic marking. Bass staff includes fingerings (2, 1, 2, 3, 1, 3, 4, 3, 1, 3, 1, 2, 3, 1, 3, 2, 1, 3, 4) and a *Ped.* marking with an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 3, 4, 3, 2, 1, 2, 1, 2, 1, 3, 2, 1, 3, 2, 8, 4, 4). Bass staff includes fingerings (2, 1, 2, 3, 1, 3, 1, 3, 1, 3, 1, 2, 1, 4) and *cresc.* and *Ped.* markings with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 4, 2, 1, 2, 4, 3, 3) and a *ff* dynamic marking. Bass staff includes fingerings (3, 4, 1, 4, 2, 1, 3, 1, 3, 1, 2) and a *Ped.* marking with an asterisk. A dashed line with the number 8 spans the first two measures of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff includes fingerings (3, 4, 1, 2, 3, 3, 2, 3, 2). Bass staff includes fingerings (1, 3, 1, 3, 2, 1, 3, 1, 3) and a *Ped.* marking with an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff includes fingerings (1, 2, 5, 1, 3, 1, 2, 3, 4, 5, 3, 5, 2). Bass staff includes fingerings (1, 3, 1, 3, 2, 1, 3, 2, 1, 2, 1, 3) and *cresc.* and *Ped.* markings with asterisks. A dashed line with the number 8 spans the first four measures of the treble staff.

First system of musical notation. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Second system of musical notation. The right hand continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Third system of musical notation. The right hand continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Fourth system of musical notation. The right hand continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Fifth system of musical notation. The right hand continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Sixth system of musical notation. The right hand continues with chords and single notes. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system. The system concludes with a crescendo marking and a final chord.

Primo.

11

First system of musical notation. The upper staff is in bass clef with a key signature of two flats. It contains a melodic line with dynamics *f*, *rf*, *f*, and *cresc.*. The lower staff contains a bass line with chords and pedaling markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*.

Second system of musical notation. The upper staff continues the melodic line with dynamics *rf*, *rf*, and *p*. The lower staff continues the bass line with chords and pedaling markings: ***, *Ped.*, *Ped.*, ***.

Third system of musical notation. The upper staff features a melodic line with fingerings (4 2, 5 1, 4 2, 3) and dynamics *rf* and *p*. The lower staff continues the bass line with chords and pedaling markings: *Ped.*, ***.

Fourth system of musical notation. The upper staff continues the melodic line with fingerings (5 1, 4 2, 1) and a *cresc.* marking. The lower staff continues the bass line with chords and pedaling markings: *Ped.*, ***.

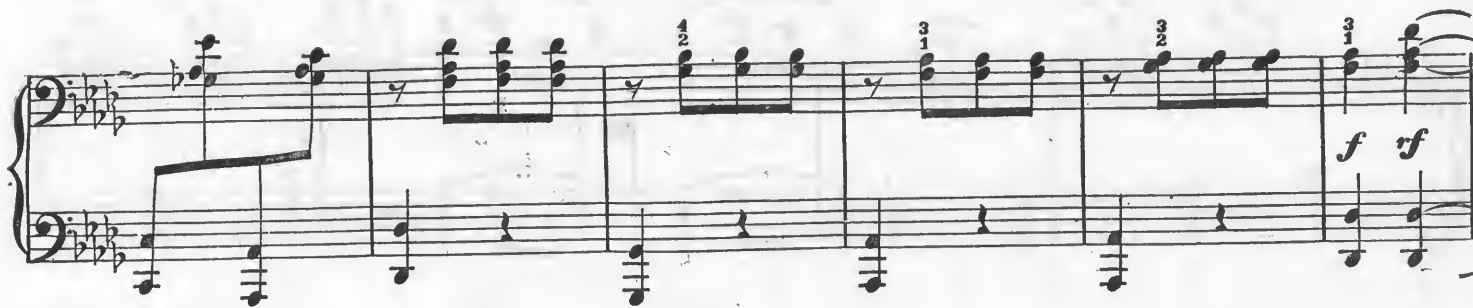
First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of three flats. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *f* and *ff*. Pedal points are indicated with 'Ped.' and asterisks.

Second system of musical notation, measures 5-8. Measures 5-7 are grouped by a dashed line with an '8' above it, indicating an eighth-note pattern. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *ff* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, measures 9-12. The right hand features a series of slurred eighth-note chords. The left hand has a steady accompaniment. Dynamics include *f* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, measures 13-16. The right hand continues with slurred eighth-note chords. The left hand has a steady accompaniment. Dynamics include *f* and *p*. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and fingerings. The left hand has a steady accompaniment. Dynamics include *cresc.* and *f*. Pedal points are marked with 'Ped.' and asterisks. The system ends with a final chord and a 2/4 time signature change.



First system of musical notation, measures 1-6. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano with treble and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Measure 1: Treble has a half note G4 (finger 2), bass has a half note F3 (finger 4). Measure 2: Treble has a half note A4 (finger 4), bass has a half note G3 (finger 2). Measure 3: Treble has a half note B4 (finger 5), bass has a half note A3 (finger 1). Measure 4: Treble has a half note C5 (finger 4), bass has a half note B3 (finger 5). Measure 5: Treble has a half note D5 (finger 1), bass has a half note C4 (finger 5). Measure 6: Treble has a half note E5 (finger 2), bass has a half note D4 (finger 4).

Second system of musical notation, measures 7-12. Measure 7: Treble has a half note F5 (finger 1), bass has a half note E4 (finger 3). Measure 8: Treble has a half note G5 (finger 2), bass has a half note F4 (finger 2). Measure 9: Treble has a half note A5 (finger 3), bass has a half note G4 (finger 1). Measure 10: Treble has a half note B5 (finger 4), bass has a half note A4 (finger 5). Measure 11: Treble has a half note C6 (finger 5), bass has a half note B4 (finger 4). Measure 12: Treble has a half note D6 (finger 1), bass has a half note C5 (finger 2).

Third system of musical notation, measures 13-18. Measure 13: Treble has a half note E6 (finger 2), bass has a half note D5 (finger 1). Measure 14: Treble has a half note F6 (finger 3), bass has a half note E5 (finger 4). Measure 15: Treble has a half note G6 (finger 4), bass has a half note F5 (finger 3). Measure 16: Treble has a half note A6 (finger 5), bass has a half note G5 (finger 2). Measure 17: Treble has a half note B6 (finger 1), bass has a half note A6 (finger 1). Measure 18: Treble has a half note C7 (finger 2), bass has a half note B6 (finger 2).

Fourth system of musical notation, measures 19-24. Measure 19: Treble has a half note D7 (finger 3), bass has a half note C7 (finger 1). Measure 20: Treble has a half note E7 (finger 4), bass has a half note D7 (finger 2). Measure 21: Treble has a half note F7 (finger 5), bass has a half note E7 (finger 3). Measure 22: Treble has a half note G7 (finger 1), bass has a half note F7 (finger 4). Measure 23: Treble has a half note A7 (finger 2), bass has a half note G7 (finger 5). Measure 24: Treble has a half note B7 (finger 3), bass has a half note A7 (finger 1).

Fifth system of musical notation, measures 25-30. Measure 25: Treble has a half note C8 (finger 4), bass has a half note B7 (finger 2). Measure 26: Treble has a half note D8 (finger 5), bass has a half note C8 (finger 3). Measure 27: Treble has a half note E8 (finger 1), bass has a half note D8 (finger 4). Measure 28: Treble has a half note F8 (finger 2), bass has a half note E8 (finger 5). Measure 29: Treble has a half note G8 (finger 3), bass has a half note F8 (finger 1). Measure 30: Treble has a half note A8 (finger 4), bass has a half note G8 (finger 2). The system ends with a double bar line and a fermata over the final note. Pedal markings 'Ped.' and '* Ped' are present at the bottom right.

THAT LITTLE GERMAN BAND.

J. W. Boone.

Allegretto - 92.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, treble and bass, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a dynamic marking of *f* (forte) and a 'Ped.' (pedal) instruction. The score includes various musical notations such as notes, rests, and fingerings, and is accompanied by a piano accompaniment.

4. And high or low wher- -e'er I go, 'Tis whistled in my ear; I have

1. On a street close by, in a building high, A co - zy place I rent: 'Tis a
2. The *Pi - co - losqueaks, the cor net shrieks, The bass drum falls in line, And*
3. I have caught the strain, it is in my brain, I hum it night and day; And to

4. tried my best I can not rest, My head is feel-ing queer I

1. snug re-treat, it is furn-ish'd neat, And I should be con-tent; But
 2. then the flute with a root toot toot! They've got the tune down fine. The
 3. put it mild it does set me wild When-er that tune they play 'Tis

4. real-ly think I'll take to drink, Twill drive me to my tomb; My

1. near at hand, a Ger-man band Has late-ly hir'd a room, And
 2. trom-bone's blare, the rat-tling snare, The cym-bals then re-sume, And
 3. all I know they pound and blow It floats up to my room, That

4. dead march will be Um-fa-la-rum! Pil-lee-wil-lee-win-kum-boom!

1. all I hear is Um-fa-la-rum! Pil-lee-wil-lee-win-kum-boom!
 2. all join in on " " " " " " " " " "
 3. e-ver-last-ing " " " " " " " " " "

Chorus.

Wow . . . wow . . . wow! Ra . ta . ta . ta . zoom!

f

Ped. * Ped. * Ped. *

Um . fa . la . rum um . fa . la . rum! Pil . lee . wil . lee . win . kum . boom!

f

Ped. * Ped. * Ped. *

f

Ped. * Ped. *

f

Ped. * Ped. * Ped. *

NATIONAL OPERA IN RUSSIA.

Many Russian composers—we may instance Glinka, Seroff, Borodine, Dargomijsky, Rimsky-Korsakoff, Moussorgsky, and Tchaikowsky, among the writers of opera—received a training in early youth which fitted them for other careers beside that of music, enabling them to enjoy the advantage which a wider culture confers on those whose objective from the first is not exclusively professional musicianship. With literature, and especially with their own national poets and romancists, says *Musical News*, these men seem to have been in intense sympathy, and consequently moved to dedicate their best energies to the composition of opera, an art-form in which music is not alone concerned. But, although we in England take just now considerable interest in Russian compositions, thanks to the "Pathetic" Symphony of Tchaikowsky, most of us know little or nothing about national opera in Russia. It is not surprising; impresarios are very unlikely to court financial disaster by giving any operas but those which draw the public. Conservative, Chauvinistic Paris, where not even the Franco-Russian Alliance has elicited the production of Glinka's "La vie pour le Czar," that quintessence of musical patriotism, holds out no better prospect, but musical historians and students cannot afford to ignore such important and original contributions to the Art.

The names of Russian musicians of the 18th century are obscure and all but forgotten. They were eclipsed by the Italian and French musicians who invaded St. Petersburg at the time, and it was not until the appearance of Michael Ivanowitch Glinka that Russia could claim any individuality in the world of music. What a name is Glinka's to conjure with in the Czar's dominions! Imagine a composer in England to whom was at once attributed "God Save the Queen," "Rule Britannia," "Home Sweet Home," and "Anld Lang Syne," and the niche such a man would hold in the affections of the people. Add the equipment of a good musician, and you would perhaps be able to realise what the name of the composer of "La vie pour le Czar" means to a Russian. As in the songs mentioned, the music is not "the thing in itself" of the German philosopher; it is the *sentiment* expressed and raised to heightened intensity by music which has gained the popular affection. The sentiment most prevalent in Russia among high and low (there is virtually no middle class), is that of patriotism, and in the plot of this opera both classes see themselves represented in a way gratifying to their *amour propre*. Briefly, it may be described as an episode in the war with Poland, early in the 17th century. The Poles, by a ruse, seek to make the Czar a prisoner, and command a peasant, one Ivan Sousanine, to conduct them into his presence. Ivan "smells a rat," and sends his son to warn the Emperor, whilst he himself leads them into the depths of a forest, where they lose their way. They perceive they have been misled, and kill the heroic peasant, who has thus given his "life for the Czar." Upon this apotheosis of a peasant follows the apotheosis of the Czar, who, in the last act, makes his triumphant entry into Moscow. All sections of the public were pleased with the opera from its first representation in 1836, and it has been performed pretty constantly ever since on Sundays and fete days in the chief Russian cities. Jubilee performances were given in 1886, and the occasion celebrated with much pomp and circumstance, both in St. Petersburg and Moscow. As to the popularity of the music, it is easily accounted for. Glinka was the first to have recourse to the poignant rhythm of Slavic folk-music, which, seriously enough, up to that time had only made its influence felt on the music of culture through the services of the Greek orthodox church, though, of course, to a very limited extent. The people were brought face to face with that "hardiesse souveraine," and "fol abandon de soi meme," which Dostoiwsky notes as residing in Slavic popular melodies, and which resides in all the latter day Russian composers excepting two, to-wit, the brilliant virtuoso, Rubinstein, a composer of Hebrew extraction, who was no more Russian than was Meyerbeer, French, and Tchaikowsky, the eclectic, who takes an undisputed position among world musicians, and of whom Sir Alexander has spoken so eloquently.

It is very flattering to our national pride to know that John Field, a man of British birth, to whom Chopin undoubtedly owed the initial inspiration which led to the composition of his lovely nocturnes, was also the instructor of Glinka, who became, under his tuition, a quite remarkable pianist. We have touched already upon the general culture so remarkable in the average Russian composer, and Glinka was no exception to the rule. He made serious literary studies, and at his college was a prize winner in many other branches of learning. To the choice of his operatic subjects he was drawn by historical studies, and so owed his extraordinary success, like Wagner, to the development of general faculties and not to the musical faculty alone.

Arrived at the position of chief of a school of music, Glinka set to work on a new opera, "Rousslan and Ludmila," working very slowly, and not completing his work until 1842. It is a greater work from a musician's point of view, though it did not achieve immediate popularity.

Leaving this great symbolical figure behind, we will now very briefly touch upon the works of a few other less famous writers of opera. A Dane named Danc occupied a prominent position in St. Petersburg in the fifties, and composed an opera, "La Croate," which had small success, but his contemporary, Seroff, composed a number of operas which enjoyed considerable vogue at the time. He is noteworthy as having been the only Russian composer who did not escape the Wagnerian influence, and is best known by a posthumous work, "Le force majeure." A composer of greater value is Dargomijsky, who set Victor Hugo's play, "Notre Dame de Paris," to music without much success, but whose "La Roussulka" and "Le Convive de pierre" are characteristic of the dramatic turn of mind of Russian composers in general, and of the immense importance they attach to the subject of an opera. The subjects of both are taken from a cycle of poems by that powerful writer, Pouchkine, and we should like, were it not outside the province of a musical journal, to describe the plots which are so admirably suited to a composer of music drama. Dargomijsky took his art very seriously, excelled in lyric declamation, but had not much gift of melody. Mr. Rimsky-Korsakoff, whose orchestral works are not unfamiliar to London concert-goers, has written several operas, and of one, "La fille de neige," a French critic speaks as a marvel of freshness and purity. Moussorgsky has written a powerful opera, "Boris Goudonoff," which owes much of its effect to its libretto by Pouchkine, but also much to the vigorous temperament of the composer. One of the scenes is on the field of battle, and a strange effect is produced by a pedal B flat which is heard throughout the scene, the consequent dissonance being probably intended to depict the horrors of war. He has done with music what Verestchagin, the Russian painter whose works are now on view in London, has done with the brush. Passing Balakireff, who concerned himself with abstract music only, we come to Borodine, a composer who died young, after writing one opera at least which showed great promise. "Prince Igor" was left in an unfinished state, and was completed by Rimsky-Korsakoff and Glazounoff. Borodine's string quartets have been much appreciated of late in chamber music circles. A distinguished name in connection with Russian music is that of Cesar Cui. In considering his work, of which we hope much remains to be done, one feels the force of Sir Alexander's remarks. There must be a "strain of amateurism" in the work of a man who is a professor of fortification at the Military Academy of St. Petersburg and a prolific writer on musical subjects as well as a composer. But his setting of Heine's "William Ratcliff" contains some pages of which critics have written with much enthusiasm.

Until lately, Russian music has been deemed too exotic for general musical taste, but its frequent inclusion in the brilliant series of orchestral concerts which London has enjoyed during the last five years or so, has "changed all that," and the subject of this article may be not uninteresting to our readers.

JOSEPH JOACHIM'S SIXTIETH ANNIVERSARY CELEBRATED IN BERLIN.

A grand concert was given in Berlin, April 22d, at the Philharmonic, in honor of the sixtieth anniversary of the debut of the violinist Joseph Joachim, who with 164 of his former and present pupils took part in the entertainment. A sensation was created by an unrehearsed episode. Conductor Fritsteinbach raised his baton and the orchestra began the opening of a Beethoven concerto which was not included in the numbers of the programme. Herr Joakim sat motionless. Marie Soldat, Gabrielle Wietrowetz and Emily Skinner took the violin and bow to the master, who at first refused to play, but finally mounted the platform, and after a few words of apology, began the concerto. An ovation beyond description was given the violinist, and the whole concert was an unparalleled tribute to his popularity. Nearly every capital in Europe sent some of his old pupils to take part. A banquet was given at the close of the musical jubilee.

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An extensive concert tour of the United States and Canada is scheduled by Mme. Julie Rive-King, the eminent pianiste, opening in November and concluding in March. She will play the Wissner grand, as on her former tour with Seidl, under the management of Frank C. King.

NERVOUSNESS OF SINGERS.

Some instances of the nervousness of famous singers can scarcely be understood, so entirely without reason do they seem to persons in private life. Why M. Jean de Reszke, for instance, should be nervous about singing a familiar part before a New York audience is impossible to explain, but it is a fact, says *Musical America*, that he is one of the greatest sufferers from nervousness in the entire company. Mme. Sembrich is thrown into almost unendurable nervousness at the thought of appearing even at a Sunday night concert, and in an operatic performance suffers even more.

Mme. Lehman undertook her present severe method of life with the hope of finding some relief from the dreadful nervousness that afflicted her, and has been in a large measure relieved. Mlle. Calve was such a sufferer from nervousness during her last year in this country that she refused all invitations that required her to be seated at table longer than a few moments. This put dinners out of the question, and she expressly explained that she would not accept, under any circumstances, invitations to dinner, as the ordeal of sitting still so long was too much for her nerves.

Even Edouard de Reszke, who is apparently the most stolid and substantial person in the world, suffers as much as a debutante from nervousness at some time. Most of the artists say that there is no explanation for the irregularity with which their nervousness attacks them. Sometimes in the presence of very serious artistic problems they are perfectly calm and collected, while at other times, when they have only to do what they have frequently done before, their sufferings may be more than at any other time.

Albert Saleza can always look forward to going without sleep eight nights a month. He is required to sing that number of nights a month by the terms of his contract, and on the night he sings he never sleeps. This is due to his preparation, which is the only thing that will overcome his nervousness sufficiently to enable him to sing. He drinks black coffee abundantly on the days he appears, and gets through the performance in this way, although he is as nervous as most of the others, even after this precaution. Sometimes it is plain to the audience that he is nervous.

Another contrary course of treatment has been adopted by Mme. Nordica, who finds that a pint of champagne taken during the performance helps to quiet her nerves and enables her to get through the performance without the nervous moments which used to trouble her seriously. Even Mlle. Bauermeister, who is not generally the central figure of the operas in which she appears, has her nervous spells, and suffers along with the sopranos and tenors.

"Don't believe any artist who tells you he is never nervous," said one of the singers at the Metropolitan, "or else decide that he is not an artist. I never knew one worth the name who could be self-possessed and unmoved at beginning a performance."

PRACTICE AND CHARACTER DEVELOPMENT.

A writer in the "Non-Conformist," an English musical journal, asks the question: "Has it ever occurred to you that musical practice has the power to form and perfect the character of a faithful student?" No doubt this has come up in the minds of many teachers, and those whose experience has extended over some time will have no hesitancy in giving an affirmative answer. Anything which is systematic, as all practice should be, tends to strengthen and develop character. Routine hardens the one who follows it; he gains the power to move along in certain lines without any great demand on mental force. Practice, even of such "dry" things as technical exercise, unfolds new ideas, new values every day, and thus the student learns that faith in persistent work which is a most necessary stimulus to faithful, continuous labor. He knows that success is sure.

This unfolding teaches the lesson that in other things, besides music, patience and persistence must bring their reward, thus developing character in a most important manner. No vocation is a worthy one that does not develop and strengthen the individual, and prepare him for the many emergencies that must be met in daily life.

Teachers should pay attention to this—that a pupil learns to work in such a way as to strengthen the character along those lines which make strong men and women, for music can do this, although careless, indifferent study will not. It takes earnestness of purpose, as in all other things.

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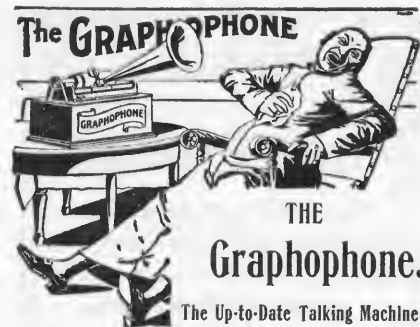
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Should universities teach music? We think, as does W. J. Henderson, that they should. The university is laboring all the time to produce lovers of art, of literature, of philosophic thought. It never conceives it to be quite as much a part of its business to teach the young to comprehend and enjoy the works of Mozart or Beethoven as to revel in the luxurious English of Coleridge or the more luxurious forms of Gothic architecture. Horace and Virgil and Theocritus and Homer must be on the list of acquaintances of the university man, but he need never have heard of Lotti, or Cherubini, or Spohr.

In the Seidl memorial book, recently published by Scribner & Sons, to which noted artists have contributed many interesting anecdotes and tributes of affection, we find the following from Marianne Brandt, who writes: "I became better acquainted with Seidl in the summer of 1881. Wagner had sent for me, and asked me to sing Kundry. At that time Wagner was going over the 'Parsifal' score with Seidl, who was the favorite of the whole family. With Seidl I studied Kundry's narrative at Wahnfried, and he played the accompaniment when I sang before Wagner. It was the first time that Wagner heard this part sung by a female voice; his eyes were full of tears. He ran out of the room and called, 'Cosima, Cosima, come quickly; you must hear it!' I had to sing the part again for Mrs. Wagner, and when I had finished, Wagner said: 'What I have done there is not so bad after all.'"

"Wagner was at that time in very good humor, and we often made music after supper. One evening, while Seidl played the piano, Wagner ran suddenly into his library and brought a big book, which he opened and placed on the piano. What was it? Rossini's 'Othello.' Wagner turned the leaves for a while, told Seidl to play this or that air, softly humming the tune. When he found a trio for soprano, tenor and bass, he cried: 'We must sing this!' and we started at once. Wagner sang bass, Seidl the tenor part, and I (Desdemona) soprano. It was a very florid air, where one after the other sings his passages, until all three voices are joined together, and we let them roll out just as they came, of course, almost bursting with laughter. I never saw Wagner and Seidl so merry as they were that evening."

As one might expect from a man of such a highly sensitive and refined temperament as Emil Sauer, he is an enthusiastic lover of art in all forms. In the *Independent*, writing on "The Color Value of Music," this eminent pianist makes the following acknowledgment of the debt he owes the sister art of painting: "I may truly say that I have found an inspiration in art that has greatly aided my music, and that there is not an art gallery in all Europe that I have not seen and that I do not love. I believe that I have learned more from painting and the study of it that is of benefit to me than I derived even from Nicolai Rubinstein, great as is my debt to him. There seems to me ever to be a harmony between art and music, and I worship at the shrine of Velasquez, who appeals to me as the greatest of painters, especially in the matter of color; and the two that come after him in the order of merit are Titian and Rembrandt. Velasquez teaches me much. When I look at one of his pictures, as I have done in Madrid, and see there ten thousand shades of black and gray, he shows me, as no one else can, the possibilities of color significance and gradation, and it thus becomes possible for me to apply something of the same color grades to music, and in the interpretation of it to give music a color value that it were impossible to obtain otherwise."

The Emperor William has offered a site for the monument to Wagner to be erected in Berlin. There will be no open competition for its execution; the committee will select seven sculptors of renown, who will submit model sketches, one of which will be chosen. Speaking of Wagner, there seems to be diversity of opinion as to his place even among his countrymen. "Richard Wagner is the greatest German dramatic poet after Schiller," says Ernst Von Wildenbruch. "If a pupil in the third class had written the poems of Wagner, he would have had his ears boxed with them," says Wilhelm Jensen.

Weingartner, the eminent German conductor, has been giving his opinions of composers to readers of the "Fortnightly Review." Here is what he says of Brahms and Schubert: "How far Brahms belongs to the immortals it is impossible to say as yet; we are still in the period of the funeral orations in his honor. There is no doubt that many who are not blind adorers of his would feel more sympathy with Brahms' works if he had not been put forward as a counterweight against Wagner—and, again, if he had not been placed on a level with Bach and Beethoven. This last conceit originated in the well-known witticism of Bulow about the three B's, which, after all, arose from a merely personal motive. Bulow would never have dreamt of becoming a champion of Brahms, but for his own painful breach with Wagner. I can not conceive how it is that there are still people so ill-humored as to think Schubert's C major symphony too long; nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with music. It produces on me the effect as of flight through a bright ether."

Josef Joachim, who celebrated his diamond jubilee, was born in 1831, studied under Hellmesberger and Boehm, in Vienna, and afterward at Leipzig, where he enjoyed Mendelssohn's interest and friendship. He is considered to have been the violinist represented by the hero of the celebrated musical novel, "Charles Ancherster."

Columbia University has a Philharmonic Society, the members, 175 in number, being from all departments of the University. The Society supports an orchestra of thirty-five, under the directorship of Gustav Hinrichs.

Miss Nellie Miles, of Lynn, Mass., a cousin of Gen. Miles, is to make a tour of the country as leader of a military band of thirty men. Miss Miles comes of a musical family and is probably the only woman band leader in the country. She is, however, no novice, having toured in both Germany and America.

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